

FARRAR, GABRILOWITSCH AND OPERA ON THIS WEEK'S PROGRAM

WASHINGTON FACES PROBLEM IN MAKING CHOICE OF EVENTS

City's Exceptional Advantages, and Interest In Music, Suggests One Field As Yet Left Almost Untouched, That of the Pop Concert. Formation of Proposed Symphony Orchestra Here Would Probably Remedy That Situation

By LEE SOMERS.

THE coming week will be filled with good things for music lovers. For patrons of opera the San Carlo Grand Opera Company offers an interesting program, with six evening and two matinee presentations of operas of various schools. "Aida" has been chosen for the opening, and other works to be presented will include "Madame Butterfly," "Tales of Hoffman," "La Boheme," "Cavalleria Rusticana" and "Pagliacci," "La Traviata," "The Jewels of the Madonna" and "Carmen."

It is particularly pleasing that "The Jewels of the Madonna" has been picked as one of the operas of the repertoire, though, no doubt, many Washingtonians will be somewhat disappointed that they are not to see and hear "Salome," which has never been produced here.

Opera, however, by no means monopolizes the musical talent of the week. On Tuesday we are to have the Philadelphia Symphony Orchestra, with Schelling as the distinguished soloist, and later in the week two artists of the first rank will appear here—Geraldine Farrar, on Thursday afternoon, and Gabrilowitsch on Thursday evening.

It is, indeed, a notable week, and it seems likely to be followed by weeks almost equally notable. When it is considered that Washington will, this year, hear Chaliapin and Jeritz for the first time, and that many established favorites of the concert stage are also scheduled for appearances here, it would appear that we are to have a musical season that will stand out strongly in the mosaic of years.

Washington is exceptionally fortunate in two things—first, in having a music-loving population; and second, in possessing the prestige that comes from its position as the Nation's Capital. From these two circumstances is largely derived its exceptional fortune in getting so many artists and events of real prominence.

Eventually Washington will probably have its own symphony orchestra—indeed, a movement to that end is already under way—and possibly its own opera company as well. A start toward the opera company has already been made by the splendid productions that some of our local organizations have been able to give.

Washington has almost unlimited musical talent. Its theater orchestras, for example, are famed all over the country. Its numerous organizations of musical interest are live and energetic, and they find a ready response among the city's cosmopolitan population.

Practically every possible kind of music is the special province of one or more of these associations. Yet there is one conspicuous feature of life in a number of American cities—notably Boston, where it has been considered indispensable for many years—that is practically unknown in Washington.

We have nothing approaching the "pop" concert here. We have, even though we lack our own orchestra, more symphony concerts each year than the great majority of cities of the size and importance of Washington; but the delight of listening to a program of popular compositions, played by an orchestra of adequate proportions and talent, is something that Washingtonians must seek outside.

Of course, the formation of a symphony orchestra here would almost inevitably be followed by the introduction of "pop" concerts, and they can hardly be expected to come into existence earlier. The aim of this particular article is to draw attention to a further possibility of the symphony orchestra idea that has not received much notice to date. The "pop" concerts spread interest in music among those who find their attention likely to wander during the full course of a symphony, and further they possess a special appeal to those who like the "pops" for their own sake.

A Washington symphony orchestra, offering a judicious combination of symphony programs and "pops," ought to get a lot of support in this interesting and ambitious young village.

TWO queens of song to be heard in Washington this week—at the left, Geraldine Farrar, who will be heard in concert Thursday afternoon; at the right, Marie Rappold, the operatic star, one of the principals of the San Carlo Grand Opera.



Reviews of Week's Music

"PROGRESSIVE Chord and Scale Studies for the Violin" (Carl Fischer), by Rebecca Wilder Holmes (American Academic Series), covers its subject in adequate fashion, and also gives its student the benefit of Josef Joachim's rules for three octave scale fingering.

"Boy Blue As I Knew Him" and "About Jack and Jill" (Clayton F. Summy). Two short, tuneful album leaves by Raymond Mitchell, of medium difficulty.

"Sleepin' Time" (Oliver Ditson Company). A taking little two-page ditty with a cradle song by Charles Huetter, published for high and low voice. "By the Rustic Gate" (London: Joseph Williams, Ltd.). A melodious piano song without words by Dorothy Harris, of medium difficulty.

"I Shall Enter His Halls in Silence" (Arthur P. Schmidt Company), by Denis Ashleigh, offers a good, singable sacred song in two keys for service use.

Gabrilowitsch Here on Thursday

OSSIP GABRILOWITSCH, the distinguished and popular Russian pianist, will be heard in recital at the Masonic Auditorium Thursday evening at 8:15 in the second of the Master Pianists Series given this season by T. Arthur Smith, Inc.

Back in 1900 Gabrilowitsch, then only twenty-three, made his first visit to America. Four years before, fresh from the studio of the famous Leschetitzky, he had made his debut in Berlin and had created a furor. In 1906 pianists were still wearing as much hair on the head as could be grown, and Gabrilowitsch was only second to Paderewski in the luxuriance of his lock. Thus his appearance was in his favor as he walked out upon the stage. "At least he looks as if he can play" was the summing-up of the audience, and the battle was half won. On one of these concert trips in 1909 he met Clara Clemens, the daughter of Mark Twain, and married her. This, perhaps, accounted for the fact that gradually America became more and more a place of sojourn, until, in 1918, he definitely made his home here.

His is a sensitive, poetic nature, charming in moods of contemplation and introspection and also in lyric flights, but stormier emotions and bursts of passion are not alien to him. Admirable, too, is his unerring sense of values, his mastery of rhythm, the fineness of his technique.

Tickets for the recital are on sale by T. Arthur Smith, Inc., 1300 G street.

Hempel to Sing Here Next Week

FRIEDA HEMPEL, the great soprano, will be heard in Washington for the first time in a Jenny Lind concert at the National theater Thursday afternoon, December 14, at 4:30 o'clock, under the management of Mrs. Wilson-Greene.

Frieda Hempel stands today eminent in all fields of song. She was chosen from all the world's living singers to impersonate immortal Jenny Lind in the historical Centennial concert October 6, 1920, the one hundredth anniversary of the birth of the Swedish nightingale. One authority on music voiced a general feeling when he wrote:

"Miss Hempel will wear an exact copy of the gown worn by the nineteenth century diva and will sing the same arias."

Found by Soldier, Wagner Piano Is Bound for America Instrument Used By Master to Come to New York.

NEW YORK, Dec. 2.

THIS cable was received Saturday afternoon by the United American Lines, Inc., 39 Broadway, of which W. Averell Harriman is chairman of the board, from their Hamburg office:

"Bayern sailed with famous Richard Wagner piano safely aboard."

This is the famous piano on which Richard Wagner composed the most of his Ring music. It was presented to him by Ludwig, King of Bavaria, when the great composer was at the lowest ebb of his fortunes. It marked the turning point of his career. In the ten years following his financial troubles vanished, he became a world-personality. Bayreuth was founded, and the Wagner Music Drama established.

The piano, which experts say is the foremost musical instrument in the world because of its unequalled historic interest, is fully authenticated by legal documents. It was discovered by an American soldier, Robert H. Prosser, of 82 Washington place, New York, who was with the American Army of Occupation, and is bringing it over here.

Prosser discovered the instrument in a little old drawing room of Berlin, the music saloon of an aged music teacher, Theobald Guenther, in whose possession the piano had been for one-half a century. It had been presented to him by the maker, the famous Bechstein, to whom Wagner turned the piano back for a newer instrument when he was settled in Bayreuth, and on the high road to prosperity.

This piano not only witnessed the "mad composer's" artistic triumphs, but on it was worked out in every detail each chapter of the most famous love story of the world, the infatuation of Wagner for Cosima, the wife of von

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Geraldine Farrar Concert Thursday

GERALDINE FARRAR, America's most famous prima donna, will be heard in concert at Poli's Theater Thursday afternoon, December 7, at 4:30 o'clock, under the management of Mrs. Wilson-Greene. This will be the second concert in the Philharmonic course.

Few women in any walk of life have as keen a mind as Geraldine Farrar, the fascinating American prima donna of the Metropolitan Opera. She is the joy of the newspaper and magazine interviewer, for she always has something worth while to say.

For her there has never been the word "impossible." For her no labor is too tremendous to achieve a thing desired, and nothing in the world is too great for her to attempt.

A few remaining seats are on sale at Mrs. Wilson-Greene's Concert Bureau in Droop's, Thirteenth and G streets.

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San Carlo Company Program for Week Opens With "Aida"

Repertoire Includes Operas of Many Schools.

"AIDA," sometimes called the cornerstone of modern Italian opera, written by Verdi at the zenith of his creative powers, will be the initial offering of the San Carlo Grand Opera company, which opens a week's engagement at the new Poli's tomorrow night. A notable production is promised, and that lovers of the spectacular in opera are not to be disappointed is strongly indicated by the cast of principals announced by Impresario Fortune Gallo.

Mme. Marie Rappold, the distinguished prima donna, former star at the Metropolitan Opera, and who has appeared many times in the "Aida" cast with the late Enrico Caruso, is to sing the title role, while Salazar, the rich-voiced Spanish tenor, and Richard Bonelli, one of the brilliant Italian baritones of the present-day opera stage, will be in the cast. Stella DeMette, the American mezzo, will be the "Amneris," and the two sterling basses, Messrs. Pietro DeBiasi and Natale Cervi, complete the list of principals. Carlo Peroni will conduct.

All the leaders have pleasing arias, duets, trios and other concerted numbers to sing, and the Verdi score is so replete with magnificent orchestral and choral effects that it has often been referred to as "that huge tonal forest." It is in a class with such spectacular works as "Le Prophete," "Les Huguenots" and others.

"Aida" has little or no overture, and the chief tenor aria is sung directly after the rise of the curtain on the first act.

Eight different composers are represented in the San Carlo repertoire this week, the list of operas covering an unusual range of the lyric drama. Verdi and Puccini, the old and the modern in Italian operatic writing, are down for two each, the former being represented by "Aida" and "Traviata," and the latter by "Butterfly" and "Boheme." Offenbach, Leoncavallo, Mascagni, Wolf-Ferrari and

OSSIP GABRILOWITSCH, the distinguished pianist, who will appear at the New Masonic Auditorium Thursday evening.



Bizet follow, so that about all the schools that could possibly be represented within a six-day opera season have been crowded in.

The coming of Dorothy Jordan, the former Chicago opera soprano; Tamaki Miura, the Japanese "Butterfly"; Anna Fitzu, a San Carlo favorite of last season, and other favorite singers, give to the brief engagement an importance seldom experienced in touring opera companies. The operas and casts for the remainder of the week are:

Tuesday—"Madame Butterfly," Miura, Klinova, Barra, Valle.

Wednesday Matinee—"Tales of Hoffman," Lucchesi, Charlebois, Klinova; Boscacci, Valle, De Biasi.

Wednesday Evening—"La Boheme," Fitzu, Charlebois; Barra, Bonelli, De Biasi.

Thursday—"Cavalleria Rusticana," DeMette, Klinova; Boscacci, Terrante; "Pagliacci," Charlebois; Farnada, Bonelli.

Friday—"La Traviata," Lucchesi, Klinova; Barra, Valle, Cervi.

Saturday Matinee—"Jewels of the Madonna," Fitzu, DeMette; Boscacci, Valle, Terrante.

Saturday Evening—"Carmen," Jordan, Charlebois; Salazar, Terrante, DeBiasi.

Denishawns Plan Harmony Between Church and Dance

Religious Origin of Art Recalled By Dancers.

THE reverence with which Ruth St. Denis and Ted Shawn, who, with their company of dancers, will be seen at the National Theater next month under the local management of T. Arthur Smith, Inc., view their work is expressed not only in their dance creations, but in their active missionary work to bring about a better understanding between the church and the arts.

Not so long ago Mr. Shawn, with the assistance of three of the Denishawn dancers, interpreted an entire church service, including the reading of the Scripture lesson and the sermon, in dance form, to the great pleasure not only of the congregation, but the approval of the clergy.

"Long ago, at the beginning of time, as we can remember it,"

Miss St. Denis explained, "all races and all creeds used the dance in their religious ceremonies; in fact, the dance was used for no other purpose.

In the years that have intervened, however, the dance has erroneously become so divorced from all forms of worship, that the church has come to denounce this form of art and, in many cases, to forbid it to its followers. For hundreds of years now the church has made a benighted but firm line between itself and most of the other arts. This has resulted in a loss not only to the church, but to the arts as well, for they lack that deep religious feeling without which no creation, no matter how wonderful, is truly great."

When Miss St. Denis and Mr. Shawn were in London this summer they attended a conference of world artists who were planning a Palace of Arts, to establish an understanding between the different arts, including the art of religion.

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